



KARL NAWRATIL.
Op. 21.

Partitur. Pr. M. 1. netto.
Stimmen. Pr. M. 8. . . .

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Eingetragen in das Verzeichniss*

O. RAHTER,
HAMBURG UND LEIPZIG.

QUARTETT.

Violoncell.

I.

Karl Nawratil, Op. 21.

Allegro molto moderato.

Violoncell.

3

This musical score for Violoncell (Cello) consists of 12 staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). The piece features several trills (*tr*) and a final double bar line with repeat dots. The notation is written in bass clef.

1

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *ff* *p* *f* *p* *tr*

Violoncell.

Violoncell musical score, measures 1024-1033. The score is written in bass clef with a key signature of one flat (B-flat). The music features various melodic lines, including eighth and sixteenth notes, and rests. Dynamics include *pp* (pianissimo) and *f* (forte). A first ending bracket is present at the end of the first staff.

Measure 1024: Bass clef, key signature of one flat. The staff contains a series of eighth notes and rests, ending with a first ending bracket labeled '1'.

Measure 1025: Bass clef, key signature of one flat. The staff contains a series of eighth notes and rests.

Measure 1026: Bass clef, key signature of one flat. The staff contains a series of eighth notes and rests, with a *pp* (pianissimo) dynamic marking.

Measure 1027: Bass clef, key signature of one flat. The staff contains a series of eighth notes and rests, with a *f* (forte) dynamic marking.

Measure 1028: Bass clef, key signature of one flat. The staff contains a series of eighth notes and rests.

Measure 1029: Bass clef, key signature of one flat. The staff contains a series of eighth notes and rests.

Measure 1030: Bass clef, key signature of one flat. The staff contains a series of eighth notes and rests.

Measure 1031: Bass clef, key signature of one flat. The staff contains a series of eighth notes and rests.

Measure 1032: Bass clef, key signature of one flat. The staff contains a series of eighth notes and rests.

Measure 1033: Bass clef, key signature of one flat. The staff contains a series of eighth notes and rests.

Violoncell.

5

This page of a musical score for Violoncell (Cello) contains 12 staves of music. The notation is in bass clef. The key signature changes from one flat (B-flat) to two sharps (D major) during the piece. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), and *fp* (fortissimo) are used throughout. Fingerings are indicated by numbers 1 and 5. The score is divided into systems by horizontal lines. The first system consists of the first three staves, the second system of the next four staves, the third system of the next three staves, and the fourth system of the final two staves.

Violoncell.

Violoncell. musical score, first system. The score consists of six staves of music in bass clef, key of D major (two sharps). The music features various dynamics including *p* (piano), *f* (forte), *tr* (trill), and *fp* (fortissimo piano). The notation includes eighth notes, sixteenth notes, and rests.

II.

Tempo di Menuetto.

Violoncell. musical score, second system. The score consists of four staves of music in bass clef, key of B-flat major (two flats), 3/4 time signature. The music is marked *Tempo di Menuetto.* and includes dynamics such as *p* (piano), *f* (forte), *fp* (fortissimo piano), and *simile*. The notation includes eighth notes, sixteenth notes, and rests. The first staff has measures numbered 1, 2, and 3. The second staff has measures numbered 4, 5, and 6. The third staff has first and second endings marked 1. and 2. The fourth staff begins with a forte *f* dynamic.

Violoncell.

7

1

p

2

1

2

3

4

5

6

fp

1.

2.

Coda.

pp

f

1

pizz.

Fine.

Trio.

pp

pizz.

f

p

arco

p

1

pp

p

1

pizz.

f

p

arco

p

pp D.C. al Fine.

III.

Andante molto moderato.

The musical score is written for a single instrument, Violoncell (Cello), in 3/4 time. The tempo is marked "Andante molto moderato." The key signature has one flat (B-flat). The score consists of 11 staves of music. The first staff begins with a dynamic marking of *p* (piano). The second staff has a dynamic marking of *mf* (mezzo-forte). The third staff has a dynamic marking of *f* (forte). The fourth staff has a dynamic marking of *p* (piano). The fifth staff has a dynamic marking of *f* (forte). The sixth staff has a dynamic marking of *f* (forte). The seventh staff has a dynamic marking of *f* (forte). The eighth staff has a dynamic marking of *f* (forte). The ninth staff has a dynamic marking of *f* (forte). The tenth staff has a dynamic marking of *f* (forte). The eleventh staff has a dynamic marking of *f* (forte). The score includes various musical notations such as notes, rests, and dynamic markings.

Violoncell.

9

Violoncell musical score page 9. The score is written in bass clef with a key signature of one flat (B-flat). It consists of 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into sections by tempo and dynamic changes.

Key markings and dynamics include:

- ff* (fortissimo)
- p* (piano)
- più mosso* (faster tempo)
- f* (forte)
- meno mosso* (slower tempo)
- tempo* (original tempo)
- pizz.* (pizzicato)
- arco* (arco)
- pp* (pianissimo)

The score concludes with a double bar line and the number 1027 below it.

IV.

Allegro vivace.

12 staves of music in bass clef, 2/4 time, key of B-flat major. The music features various dynamics (f, p, fp, mf) and articulations (accents, slurs). The final staff includes fingerings 1, 2, 3, and 4.

Violoncell.

11

Violoncell musical score page 11, featuring 11 staves of music in bass clef with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line and a repeat sign.

Staff 1: Measures 1-7, fingerings 5, 6, 7, 8, 9, 10, 11.

Staff 2: Measures 8-16, fingerings 12, 13, 14, 15, 16.

Staff 3: Measure 17, dynamic *ff*, fingerings 5, 5.

Staff 4: Measures 18-24, dynamics *fp*, *fp*, *fp*.

Staff 5: Measures 25-31, dynamic *f*.

Staff 6: Measures 32-38, dynamic *p*.

Staff 7: Measures 39-45, dynamic *p*.

Staff 8: Measures 46-52, dynamic *p*, simile marking.

Staff 9: Measures 53-59, dynamic *p*, fingerings 7, 7.

Staff 10: Measures 60-66, dynamic *mf*.

Staff 11: Measures 67-73, dynamic *f*, fingerings 18, 2.

Staff 12: Measures 74-80, dynamic *ff*.

Violoncell.

Violoncell musical score, page 12. The score is written in bass clef with a key signature of one flat (B-flat). It consists of 14 staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics include *p* (piano), *f* (forte), *fp* (fortissimo), and *mf* (mezzo-forte). The score features several slurs, ties, and fingerings (e.g., 1, 5, 3). The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

Violoncell.

13

This page of musical notation is for a bassoon part, likely from a 19th-century repertoire. It consists of 12 numbered measures, each containing a different arpeggiated chord. The notation is written in bass clef with a key signature of one sharp (F#). The dynamics range from *f* (forte) to *ff* (fortissimo), with some measures marked *p* (piano). The notation includes various musical symbols such as slurs, ties, and accidentals. The page is numbered 1 in the top right corner.



Violoncell-Musik

aus dem Verlage von D. Rahter in Leipzig.

Ueber
Kammermusik
mit
Violoncell
bitte besonderes
Verzeichniss
zu verlangen.

Violoncell mit Orchester.

- Cui, César.**
Op. 36. 2 Morceaux. No. 1. Scherzando. No. 2. Cantabile.
Partitur netto 4 50
Principalstimme 1 20
Orchesterstimmen netto 6 —
- Förster, Alban.**
Op. 93. Gedenkblatt.
Partitur netto 1 50
Principalstimme — 50
Orchesterstimmen netto 3 —
- Neruda, Franz.**
Op. 43. Ballade.
Partitur netto 4 —
Principalstimme — 75
Orchesterstimmen netto 6 75
- Popper, David.**
Op. 39. Elfentanz.
Partitur netto 3 —
Principalstimme 1 20
Orchesterstimmen netto 5 —
- Op. 50. Im Walde. Suite f. Orchest. mit obligatem Solo-Violoncell.
Partitur netto 9 —
Solo-Violoncell 2 50
Orchesterstimmen netto 12 —
- Op. 59. Concert (No. 3, G dur, in einem Satze).
Partitur netto 6 —
Principalstimme 1 50
Orchesterstimmen netto 9 —
- Tschaikowsky, P.**
Op. 33. Variations sur un thème rococo.
Partitur netto 6 —
Principalstimme 2 —
Orchesterstimmen netto 7 50
- Op. 62. Pezzo capriccioso. Morceau de Concert.
Partitur netto 3 —
Principalstimme — 60
Orchesterstimmen netto 4 50

Violoncell mit Clavier.

- Albrecht, Louis.**
Elégie 2 —
- Alois, Vladislav.**
Op. 18. Berceuse 1 50
Op. 20. Tarantelle 2 50
- Cui, César.**
Op. 36. 2 Morceaux.
No. 1. Scherzando 2 30
No. 2. Cantabile 1 80
- Davidoff, Ch.**
Op. 37. 2 Salonstücke (Albumblatt — Kleine Mazurka) 2 —
2 russische Romanzen („Der Abend“ und „Die Spinnerin“) von Moniuszko, übertragen 1 20
- Ebner, Carl.**
Op. 20. Widmung und Tarantelle. 2 Stücke 2 50
- Fitzenhagen, Wilhelm.**
Op. 31. Concert-Walzer 3 —
Op. 33. Concert-Mazurka (No. 2) 3 —
- Förster, Alban.**
Op. 93. Gedenkblatt 1 50
- Georg Alexander, Prinz von Mecklenburg.**
Romance 1 20
- Henriques, Robert.**
Op. 5. 3 Stücke. 1. Märchen. 2. Humoreske. 3. Mazurka 3 —
- Huber, Hans.**
Op. 84. Pastoral-Sonate f. Vell. u. Pfte. (Sonate No. 2.) A. 6 —
- Jeral, Wilhelm.**
Op. 6. Berceuse u. Zigeunertanz.
No. 1. Berceuse 1 80
No. 2. Zigeunertanz 1 80
- Kousnetzoff, A.**
Op. 3. Caprice 3 —
Op. 4. Au berceau 1 —
Op. 5. Un récit 1 80
Op. 7. Idylle 1 80
Op. 10. Le regret. Mélodie 1 50

Kousnetzoff, A.

- Op. 12. Romance sans paroles 1 20
- Lotti, Ant.** (1660—1740.)
Aria, für Vell. mit Begl. des Pfte. oder der Orgel ad libit. arr. von Wilhelm Fitzenhagen 1 50
- Martucci, Giuseppe.**
Op. 72. 2 Romances.
No. 1. Andantino con moto 1 50
No. 2. Moderato 1 50
- Marx-Markus, Charles.**
Op. 20. Feuilles d'Album 2 —
Op. 26. 12 Pièces mélodiques instructives, faciles et progressives (sans emploi du pouce). Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duettino. 4. Grazioso. 5. Menuetto. 6. Alla cosacca 2 —
Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondoletto. 10. Arpeggio. 11. Capriccietto. 12. Mazurka 2 50
- Op. 30. Gavotte 1 80
- Op. 34. Albumblatt. Stimmungsbild 1 20
- Op. 36. Aphorismes.
Cahier I (No. 1, 2) 2 —
Cahier II (No. 3, 4) 2 —
- Op. 43. Widmung 1 20
- La Coquette. Romance de Stouzmänn, transcrit. 1 50
- Mendelssohn-Bartholdy, F.**
Op. 30 No. 3. Lied ohne Worte (J. Seifert) — 80
- Moniuszko, S.**
2 russische Romanzen („Der Abend“ und „Die Spinnerin“) übertragen von Ch. Davidoff 1 20
- Nápravník, Eduard.**
Op. 36. 2me Suite pour Violoncelle et Piano. (1. Polonaise. 2. Scherzo. 3. Romance. 4. Alla russe.) 7 50
- Op. 37. 3 Morceaux.
No. 1. Marciale 1 60
No. 2. Barcarolle 1 75
No. 3. Introduction et Valse 2 25
- Neruda, Franz.**
Op. 11. Berceuse slave d'après un chant polonais 1 20
- Op. 43. Ballade für Violine 2 —
- Op. 45. Notturmo für Violine 1 50
- Op. 47. Romanze 2 —
- Op. 50. Mazurek 2 30
- Op. 51. Réverie d'après un thème russe 1 50
- Op. 52. Humoreske 2 30
- Op. 53. Mazurka 2 50
- Op. 54. Gavotte 2 50
- Op. 56. Sérénade slave 1 20
- Op. 64. Mazurek 2 50
- Nicholl, H. W.**
Op. 13. Sonate f. Vell. u. Pfte. 4 —
- Overbeck, A.**
Op. 72. 3 Lieder ohne Worte.
No. 1. Andante con moto. No. 2. Allegretto. No. 3. Schlummerlied 1 50
- Popper, David.**
Op. 32 No. 1. 2. Nocturne 2 —
— No. 2. Mazurka (A dur) 2 —
Op. 33. Tarantelle (G dur) 4 —
Op. 39. Elfentanz 4 50
- Op. 46. 2 Transcriptionen.
No. 1. Schlummerlied aus der „Mainacht“ von Rimsky-Korsakow 1 50
No. 2. Träumerei aus den „Kinderscenen“, Op. 15, von Rob. Schumann 1 20
- Op. 47. Viertes Nocturne (H moll) 2 80
- Op. 50. Im Walde. Suite f. Orchest. m. obligatem Solo-Vell. Compl. 8 —
- No. 1. Eintritt 2 30
- No. 2. Gnomentanz 2 —
- No. 3. Andacht 1 40
- No. 4. Reigen 2 —
- No. 5. Herbstblume 1 20
- No. 6. Heimkehr 2 —

Popper, David.

- Op. 52 No. 1. Feuillet d'Album 2 50
— No. 2. Mazurka fantast. (H moll) 2 80
- Op. 54. Spanische Tänze.
No. 1. Zur Gitarre 3 —
No. 2. Serenade 2 50
No. 3. Spanischer Carneval 4 —
No. 4. L'Andalouse 2 50
No. 5. Vito 3 —
- Op. 55. 2 Concert-Etuden.
No. 1. Spinnlied 4 —
No. 2. Jagdstück 3 —
- Op. 57. Zweite Tarantella (D dur) 5 —
- Op. 59. Concert (No. 3, G dur, in einem Satze) 5 —
- Op. 60. Walzer-Suite 5 —
- Op. 64. 3 Stücke.
No. 1. „Wie einst in schönern Tagen“ 3 —
No. 2. Tarantelle (No. 3, A dur) 5 —
No. 3. Wiegenlied 3 —
- Popper, Wilhelm.**
Op. 1. Der Traum. (Le rêve.) Romanze 1 —
- Op. 2. Lebewohl. (L'adieu.) Elegie 1 —
- Op. 3. Mazurka (G moll) 1 20
- Op. 5. Mazurka No. 2 (A moll) 1 20
- Op. 6. Improptu 1 80
- Rimsky-Korsakow, N. A.**
Schlummerlied aus der „Mainacht“, übertr. von David Popper. Op. 46 No. 1 1 50
- Scheel, Boris.**
Op. 117. Réverie 2 —
Op. 118. Romance sans paroles 2 —
- Schnitzler, Louis.**
Op. 4. Romanze 1 50
- Schumann, Robert.**
Op. 12 No. 3. „Warum?“ aus den Phantasiestücken, übertr. von Ch. Davidoff — 80
- Op. 15 No. 7. „Träumerei“ aus den „Kinderscenen“, übertr. von David Popper. Op. 46 No. 2 1 20
- Aus dem Album für die Jugend, Op. 68 (Ch. Davidoff). No. 19. Kleine Romanze. No. 21. * *. No. 22. Rundgesang. No. 23. Reiterstück. No. 26. * *. No. 28. Erinnerung. No. 30. * * 2 —
- Op. 85 No. 12. Abendlied, übertr. von Ch. Davidoff — 80
— übertr. von J. Seifert — 80
- Siehe Seifert, J., Op. 16 u. 17.
- Schütt, Eduard.**
Op. 33. Arioso 1 50
- Seifert, J.**
Op. 10. Lied ohne Worte 1 30
Op. 11. Le désir 1 50
Op. 14. Am Strande von Terijoki 3 —
Op. 15. Zwiegespräch. Romanze 1 —
Op. 16. 6 Stücke von Robert Schumann, übertragen für Vell. u. Pianof. 1. Sheherazade, aus dem Jugendalbum Op. 68. — 2. Am Kamin, aus den Kinderscenen, Op. 15. — 3. Kleine Romanze, a. d. Jugendalbum, Op. 68. — 4. Bittendes Kind, aus den Kinderscenen, Op. 15. — 5. Mai, lieber Mai, aus dem Jugendalbum, Op. 68. — 6. Ernteliedchen, a. d. Jugendalbum, Op. 68 2 —
- Op. 17. 6 Stücke von Robert Schumann, übertragen für Vell. u. Pianoforte. 1. Armes Waisenkind, aus dem Jugendalbum, Op. 68. — 2. Sylvesterlied, aus dem Jugendalbum, Op. 68. — 3. Walzer, aus den Albumblättern, Op. 124. — 4. Fröhlicher Landmann, aus dem Jugendalbum, Op. 68. — 5. Leides Ahnung, aus den Albumblättern, Op. 124. — 6. Botenschaft, a. d. Albumbl., Op. 124 2 —

Seifert, J.

- Transcriptionen für Vell. u. Pfte.
No. 1. Andante cantabile aus dem Streichquartett Op. 11 von P. Tschaikowsky 1 30
- No. 2. Lied ohne Worte von Fel. Mendelssohn-Bartholdy, Op. 30 No. 3 — 80
- No. 3. Abendlied von Robert Schumann, Op. 85 No. 12 — 80
- Stouzmänn.**
La Coquette. Romance, transc. par Charles Marx-Markus 1 50
- Sulzer, Joseph.**
Op. 8. Sarabande 1 —
- Tschaikowsky, P.**
Op. 2 No. 3. Chant sans paroles. (G. Fitzenhagen) 1 80
- Andante cantabile aus d. Streichquartett Op. 11 (J. Seifert) 1 30
- Op. 19 No. 4. Nocturne (G. Fitzenhagen) 1 50
- Op. 33. Variations sur un thème rococo 5 —
- Op. 40 No. 2. Chanson triste (Alexand. Wierzbilowicz) 1 20
- Op. 62. Pezzo capriccioso. Morceau de Concert 3 —
- Arioso a. d. Oper „Pique Dame“ (A. Schaefer) 1 20
- Elegie für Streichorchester (A. Kleinecke) 1 80

Violoncell mit Harmonium oder Orgel.

- Marx-Markus, Charles.**
Op. 24 No. 1. Notturmo religioso — 80
- Sulzer, Joseph.**
Op. 8. Sarabande 1 —

Violoncell allein.

- Marx-Markus, Carl.**
Die 24 diatonischen Tonleitern und Chromatik für Violoncello 1 20

2 Violoncelle.

- Marx-Markus, Charles.**
Op. 26. 12 Pièces mélodiques instructives, faciles et progressives (sans emploi du pouce) pour Violoncelle avec Piano. Arr. pour 2 Violoncelles p. l'auteur. Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duettino. 4. Grazioso. 5. Menuetto. 6. Alla cosacca 1 50
- Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondoletto. 10. Arpeggio. 11. Capriccietto. 12. Mazurka 1 50
- Op. 30. Gavotte 1 —

3 Violoncelle mit Orchester oder Clavier.

- Popper, David.**
Op. 66. Requiem. Adagio für 3 Violoncelli und Orchester (od. Pianoforte).
Partitur netto 6 —
Die 3 Violoncell-Stimmen 2 —
Orchester-Stimmen netto 6 —
Für 3 Violoncelli u. Pianofte. 5 —

4 Violoncelle.

- Fitzenhagen, Wilhelm.**
Op. 31. Concert-Walzer. Partitur und Stimmen 4 —
- Marx-Markus, Charles.**
Op. 24. 2 Morceaux (Notturmo religioso—Adagio et Fuguetta) 1 80
- Op. 32. 2 Morceaux.
No. 1. Nocturne pastoral 1 50
No. 2. Improptu 2 30